

KUNKEL'S

MUSICAL REVIEW.

SEPTEMBER, 1881.

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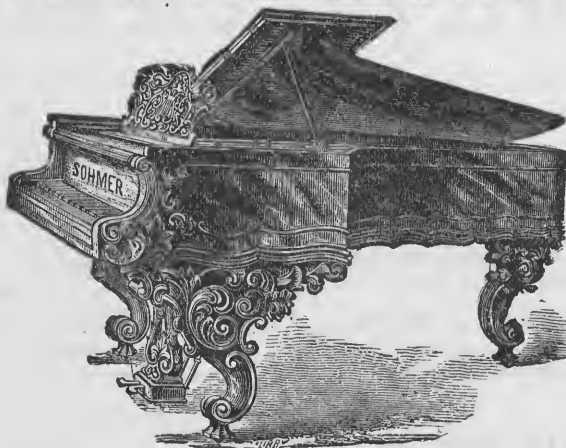


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KUNKEL'S MUSICAL REVIEW.

A Journal Devoted to Music, Art, Literature, and the Drama.

VOL. IV.

SEPTEMBER, 1881.

No. 1.

THE FASHIONABLE MISS.

Miss Pallas Endora Von Blurky,
She didn't know chicken from turkey;
High Spanish and Greek
She could fluently speak,
But her knowledge of poultry was murky.

She could tell the great-uncle of Moses,
And the dates of the Wars of the Roses,
And the reason of things—
Why the Indians wore rings
In their red aboriginal noses;

Why Shakespeare was wrong in his grammar,
And the meaning of Emerson's "Brahma;"
And she went chopping rocks
With a little black box,
And a small geological hammer.

She had views upon co-education,
And the principal needs of the nation,
And her glasses were blue,
And the number she knew
Of the stars in each high constellation.

And she wrote in a handwriting clerky,
And she talked with an emphasis jerky,
And she painted on tiles
In the sweetest of styles,
But she didn't know chicken from turkey.
—E.E.

COMICAL CHORDS.

INDIANS are hair 'em seare 'em sort of fellows.

IS WHOOPING cough a disease peculiar to coopers?

DON'T judge of a man's character by the umbrella he carries.
It may not be his.

MRS. PARTINGTON declares herself "dead set" against the
"reversed Scriptur."

A FLY is said to have 16,000 eyes. No wonder he is careless
where he leaves his spees.

OLD MOTHER HUBBARD must have been from Chicago—she
had so much room in one shoe.—Puck.

WHEN the young men invite the girls to moonlight walks,
are they fishing smacks?—*Wit and Wisdom*.

How to make a pair of back stairs—Let two women with
new bonnets on pass each other on the street.

A ST. LOUIS maiden wants to know how to avoid having a
moustache come on her upper lip. Eat onions.

DEAN SWIFT prophesied that he would dye first at the top.
He did not expect to ever become bald-headed.

"I CAN NOT hear the lays of long ago," said the crushed
actor, when they threw rotten eggs at him.—*Score*.

JONES, on hearing a band of "picked musicians" torturing
a tune at a recent concert, said, "Ah, I understand; they were
picked before they were ripe!"

THE organ-blower in a London church recently fell asleep
during the service, of which fact the audience soon became
conscious by the vigorous blowing of his own organ. Rev.
Arthur Hall, the preacher, after hearing it for a while, stopped
and remarked:

"I do not object to a quiet nap on a hot day, and am flattered
at being able to contribute to anybody's repose; but, while
proud at being able to give the beloved sleep, I wish it dis-
tinctly understood that I draw the line at snores. There is a
man snoring in the congregation, and I shall be obliged if
somebody will waken him."

The offender was quickly roused.

It was Artemus Ward who said there are two things in this
world for which no one is ever prepared—namely, twins.

"If Jones undertakes to pull my ears," said a loud-spoken
young man, "he'll just have his hands full." Those who heard
him looked at his ears, and smiled.

A TRAVELER in Utah says that he counted fourteen infantile
heads in one door of a cabin on the Jordan River. If this be
true, it was indeed a one-door-full sight.

It is said that kerosene will remove stains from furniture.
It has also been known to remove the furniture, stains and all,
with the stove and a red-headed girl thrown in.

"WHO was it that said 'it is not good for man to be alone,'"
asked a Sunday school teacher of his class. A bright boy
answered, "Daniel, sir, when he was in the lion's den!"

AN old man-of-war sailor, who had lost a leg, became a
retailer of peanuts. He said he was obliged to be a retailer
because, having lost a leg, he could not be a whole sailor.

THE first musical amateur said he would take the violin; the
second, that he would take the viola; and the third, that he
would take the horse-ear and go home.—*Boston Transcript*.

This is *Wit and Wisdom's* warning to *Musical People*:

"The grasshopper is on the wing,
Devouring every verdant thing."

"In choosing a wife," says the *Phrenological Journal*, "be
governed by her chin." The worst of it is that, after having
chosen a wife, one is apt to keep on being governed in the same
way.

"ENCOURAGE home talent, and put down Italian cheap
labor; I'm a Missouri musician!" was the placard borne on the
back of an organ grinder that lately paraded the streets of
St. Louis.

"OH, dear!" exclaimed Edith to her doll, "I do wish you
would sit still. I never saw such an uneasy thing in my life.
Why don't you act like grown up folks and be still and stupid
for awhile?"

A WOMAN may offer in excuse for her red nose that she laces
too tightly, but what shall a man say?—*Ex.* O, he can offer the
same excuse. He also gets too "tightly" by so-lacing him-
self.—*Norristown Herald*.

PARIS: "I have just been painting a portrait of Gambetta,"
remarked a celebrated artist to Count X., a furious Legitimist.
"Have you?" returned the other savagely. I am glad of it.
Curse him! I hate him!"

"TOMMY, did you hear your mother call you?" "Course I
did!" "Then why don't you go to her at once?" "Well, yer
see she's nervous, and it'd shoeek her awful 'n should go too
suddent."—*Yonkers Gazette*.

LET us go into the parlor,
Close the blinds, turn up the light;
Sister's teeth are at the dentist's;
She can't see her bean to-night.
—*Folio*.

THE baneful effects of drink. O'Mulligan—"It's drink, sorr,
that's the curse of Ould Oireland. Drink!—that makes a man
'bate' his wife, starve his children, go out to shoot his landlord
—and miss him, too, bedad!"

HE took his girl to Gloucester,
And there, by Jove, he loucester,
And as she happened to have his doucester,
He fell to and lustily eoucester.

—*Stolen from some one, we've forgotten whom.*

WE reproduce the following pastoral for the special benefit
of our rural subscribers: "Don't kill the toads, the ugly toads
that hop around your door. Each meal the toad doth eat a
hundred bugs or more. He sits around with aspect meek until
the bug is neared, then shoots he forth his little tongue like
lightning double geared. And then he soberly doth wink, and
shuts his ugly mug, and patiently doth wait until there comes
another bug."

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription is renewed promptly.

Special to Teachers.

The music that appears in the REVIEW is also published by us in regular sheet form, and can be had from all music dealers, or from KUNKEL BROS. direct.

The same careful fingering, phrasing, etc., exists in all our editions.

WE hope to see, at the office of the REVIEW, as many of its friends as come to St. Louis to attend the great fair in October.

WE regret to say that, by some unaccountable delay in the mail, the story promised us by Count de Vervins did not reach us in time for insertion in this issue.

HAVE you seen "*Chopin's Best Thoughts*"? If not, send to Kunkel Brothers for them. They are far ahead of anything of a similar kind ever published before.

"HONOR to whom honor is due;" therefore we take pleasure in saying that the excellent and very singable translations into German of the text of the songs which have appeared in the REVIEW during the last two years, are the work of Herr M. Niedner. Parties wishing similar work done can obtain his terms by addressing him in care of the REVIEW.

KUNKEL's Royal Edition of standard piano compositions is intended to embrace all the best works usually known under the name of reprints, but revised, explained, fingered, etc., by eminent composers. Aside from the care with which they are edited, they are gotten up in elegant style. The title pages are, we believe, the most elegant ever issued on this side of the Atlantic. See announcement on page 31.

WE have vainly endeavored to discover the name and address of the author of the words of the song "*The Penitent's Prayer*," which appears in this number. Our publishers therefore offer a prize of five dollars' worth of music, from their catalogue, to any one who will send them the said name and address. It may satisfy the curiosity of those who are interested in rapid composition to learn that the music was composed in less than ten minutes, on Sunday morning, August 7. It is being published also as a quartette, for the use of church choirs.

PAST, PRESENT, AND FUTURE.

Since birthdays are always opportune seasons for retrospective and prospective views of one's life, and since, with this number, the REVIEW enters upon the fourth year of its being, it may not be unprofitable for us, gentle reader, to talk together over its past, present, and future. Therefore, with your permission we shall make that the subject of a few minutes' converse.

In order not to travel over ground covered in previous articles, let us limit our retrospect to the year just gone. You have a right, gentle reader, to ask how the REVIEW has acted, and what it has accomplished during that time, and we propose to forestall your question by an answer, of whose correctness you are quite competent to judge.

The REVIEW has blackmailed no one, but it has been fearless in its exposure of humbugs; it has seldom taken up the weapons of war, but when it has, it has made a center shot every time; it has been a true friend to its friends, an open foe to its foes; it has asked no favors, it has done many; it has been liberal in all things, but neutral in nothing that came within its scope; it has kept all its promises to its subscribers, yea, has done more than it had promised; it has aimed to be and we believe has been a means of education as well as a source of innocent recreation to the many thousands to whom it has paid its monthly visits. Reader, you will be glad to know that its efforts have been appreciated. We could fill page upon page with the commendatory letters which we have received, and, what is better still, we have filled page after page of our subscription list with the names of new and valuable subscribers. What do you think of an increase of nearly fifty per cent in the number of subscribers from the first of June to the date of the present writing?

This brings us to the present, which, we confess, is a moment of satisfaction, though not one of repose, since, already, we are laying plans for the future which, we think, will make the current volume of the REVIEW better than any that have gone before. Not the least of these is an enlargement of its space, either by the addition of several pages, or by a curtailing of the advertising space, or both; but of this, more hereafter.

But, kind reader, we started out to talk *with* you, and, so far, we have only talked *to* you; it has been again the pulpit preaching to the pews. But the pulpit wishes to hear what the pews have to say, and so we invite you very seriously, after you have read this, to write to us and tell us frankly what features in the REVIEW you have liked best, what least; what you think might add to the interest or usefulness of our paper. We wish to hear from every one, old and young, learned or unlearned. We do not promise to adopt all or any of the suggestions which may be made, but, as far as consistent with our self-imposed standard of excellence, we mean to give our readers what they wish, and we shall consider it a favor to receive the suggestions of any and all of our thousands of unknown friends.

WHICH DO?

We have so far refrained from taking part in the discussion of the relative merits of the "fixed" and "movable do" systems aroused by Theodore Thomas' article published in *Scribner's Monthly* some time since, simply because we thought "the game was not worth the candle." So many of our readers, however, have addressed us upon the subject that we have concluded to give our views in as few words as possible.

First, it is necessary to say (for some of our correspondents seem to have gotten muddled upon that point) that the movable *do* system is applicable, and applied only to singing. The movable *do* system, originated by Pestalozzi, is that in which the tonic of any scale is taken as *do*, and is almost universally used in the United States. Now, if we bear in mind that the signature of a piece is merely a means of transposition, that the *intervals* of the scale remain precisely the same, no matter what the key may be, we shall readily see that by the movable *do* system the transposition is made once for all, at the beginning of the song, while by the fixed *do* or continental system the mental effort of transposition must be made for every note which is affected by the signature. That the former is the less complex and difficult process is self-evident. Upon the other hand it must be admitted that persons unaccustomed to the constant transposition we have just spoken of, must and do find greater difficulty in chromatic passages or in modulations from one key into another than those who have been taught upon the fixed *do* plan. So far as experience goes, we believe it can easily be established that in elementary instruction the Pestalozzian, American, or movable *do* system has been found productive of better results than any other, Mr. Thomas to the contrary notwithstanding. So far as the claim that the movable *do* system "shuts the door to the knowledge of absolute pitch" is concerned, it may be put down among those things which men supposed to be great, may say with impunity, but which a school-boy would be laughed at for suggesting. Absolute pitch does not exist. The French *diapason normal*, the English pitch, and the American concert pitch all differ. There has been a tendency to a constant rise in pitch for over two hundred years, so that compositions of the old masters, if played as they are written, at our present concert pitch are, in many cases, actually pitched from one and a half to two tones higher than the composer intended them to be. Indeed, we need not go so far back. Try a Steinway and a Weber piano fresh from their respective factories, and you will find the former about a semi-tone higher than the latter. Which has the absolute pitch? But supposing some one pitch to be settled upon universally—does Mr. Thomas believe that, without reference to any other instrument, he could tune his violin so that any of its notes would give the precise number of vibrations to the second that might have been agreed upon? If not, what does *he* know about absolute pitch?

In a word, the Pestalozzian system has advantages in elementary instruction in singing which, we believe,

will cause it to continue to retain its position in this country; but the difficulties of the fixed *do* system once conquered, modulations and chromatic passages are more easily executed, and that is all there is of it. Indeed, "much cry and little wool!"

BETTING is very wicked, and hence we (not being very wicked) never, or at least seldom indulge in it; but, as the French say, "*Une fois n'est pas coutume*," and, not long since, we succumbed to the temptation—and won. This is how it happened: Some months ago a certain alleged musical paper received rather severe castigation at our hands for its bad faith and duplicity. It made a faint show of fight, but soon abandoned the field, and, from a safe distance, placed its hand upon its heart and swore that we were very, very bad, that it was very, very good, but that under no circumstances would it ever again notice the attacks of the ba-a-a-d man of the REVIEW. As we had other and larger fish to fry, we gave the alleged musical paper a bit of parting advice and dropped it. Shortly before our August issue a certain musician ventured the assertion in our presence that we could not get the said alleged, etc., aforesaid to reply to anything we might say of it. We thought the man who could not "poke up the animals" was not fit to run a menagerie; we said so, and a wager was offered. The temptation was too great; we fell. In our August issue we stirred up the double-ended phenomenon, and it came at us with the crushing epithet of "atom!" That "atom" was worth just five dollars to us, but the party of the second part says, rather disconsolately: "Those fellows are bigger fools than I took them to be!"

ROUGH ON REMENYI.

While Remenyi was journeying from Canton to Oswego, N. Y., the other day, it so happened he was overtaken in the car by one of his moods for composition. Among the passengers was a middle-aged lady who seemed deeply interested in the artist, and who watched his somewhat singular movements carefully. He moved up and down the aisle restlessly, occasionally throwing himself into any seat that happened to be vacant, alternately humming scraps of melody, which he hurriedly inscribed upon envelopes, newspapers, etc., all the time seemingly oblivious of his surroundings and wholly engrossed by his thoughts. This had been going on for half an hour or more, when the lady touched one of the Oswego party, who sat on the seat in front of her, on the shoulder, and said: "I beg your pardon, but I saw you talking with that strange acting person," (pointing to Remenyi, who sat near the water cooler, his eyes intently fixed upon a scrap of paper and his right arm waving gracefully, "May I ask if he is Remenyi, the violinist?" "Yes, madam, that's Remenyi." "I thought so. I heard him play at Canton. What is the matter with him?" "Nothing serious; eccentricity of genius. Don't think there is any cause for alarm." "Oh, no; I've had charge of a ward in a lunatic asylum over two years. I don't mind it at all."



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Miscellaneous.

THE MINSTREL.

(From the German of Goethe.)

"What is't without the gate I hear,
What on the drawbridge sound?
Quick, let the song unto our ear,
Within the hall resound!"
The monarch spoke, the page he sped;
The boy returned, the monarch said:
"Conduct the old man in!"

"All hail, ye noble lords and peers,
All hail, ye gentle dames!
E'en richer than the starry spheres!
Who knoweth all their names?
In this bright hall, where splendors blaze,
Close, close mine eyes, ye may not gaze,
Nor feast with wonder now!"

He closed his eyes, he struck an air,
The thrilling tones resound;
The Knights with courage looked, the fair
Gazed down upon the ground.
The King was pleased and, for his strain
To honor him, a golden chain
He bade them bring to him.

"The golden chain I may not take,
The chain on Knights bestow,
Before whose daring presence break
The lances of the foe.
Give it thy chancellor to wear,
Let him the golden burden bear
With others that he has!"

"I sing as do the little birds
That mid the branches live,
The song which I pour fourth in words
Its own reward doth give;
Yet may I ask grant this request:
Give me a draught of wine, the best,
In goblet of pure gold."

He raised the cup, the cup did drain,
"Oh draught more sweet than all!
May prosper long the house and reign
Where such a gift is small!
If well thou farest, think of me,
And thank thy God as I do thee
For this delicious draught."

MAJOR AND MINOR.

DR. GARDINI, husband of Mdme. Gerster, has been appointed United States Consul at Boulogne.

THE *Musical Herald* says that the proper pronunciation of *Agnus Dei* is Arg-noos Day-ee. That is an ar-stonishing ar-assertion!

MR. CARL ZERRAHN has been chosen conductor of the Boston Handel and Haydn Society for the twenty-eighth consecutive year.

HAINES BROTHERS shipped Mlle. Valleria an upright piano on July 15, the second instrument the prima donna has purchased from the firm.

J. L. PETERS, who has been East, is once more at his post. His business is increasing rapidly. We hope he will be merciful and leave a little for his rivals.

MARCUS EPSTEIN is not only an excellent pianist, he is also a magnificent marksman. He recently shot fifteen dollars' worth of cartridges in twenty shots. Fact!

IN France the study of music in the Lyceums and Normal schools is to be rendered obligatory. The young republic is giving us an example which we would do well to follow.

MR. A. J. PHILLIPS' vocal classes will be reopened during the first week in September. Mr. Phillips is fast becoming one of the most popular of the teachers of vocal music in St. Louis.

E. BOULANGER, head of the clerical force at Lebrun's, is a sharp fellow, but he was recently victimized by two sharps to the tune of \$—; well, he might not like to have the amount told!

THE London Royal College of Organists has recently conferred the title of A. C. O., upon Mr. E. M. Bowman, of St. Louis, Mo., well known in the United States as a skillful organist and theorist. Mr. Bowman is the first American who has won this distinction, and the occasion was marked by a banquet at the college buildings in his honor.—*Weekly Register, London.*

A BAND of Scandinavian musicians is about to leave Copenhagen with the object of giving performances in Germany of the works by the leading composers of Sweden, Norway, and Denmark.

MAX MARETZKE says he has a claim against Adelina Patti for at least \$23,000 on account of a broken contract, and that he proposes to collect the amount by law, when she comes to the United States.

EUGENE THAYER, the well-known organist, has accepted a call from the First Presbyterian Church (Dr. Hall's), on Fifth Avenue, New York. Mr. Thayer will probably remove to New York in September.

ACCORDING to the *Guide Musical*, of Brussels, Henri Vieuxtemps has left a number of unpublished compositions, among which may be specially mentioned three violin Concertos, a string quartet, an opera entitled "Jeanne de Messine," and numerous solo pieces for the violin.

MR. FRED GODFREY has been seized with a brain disease, and placed under confinement in an asylum. Mr. Godfrey was probably one of the best known military band and dance conductors of the day. Some time ago he suffered a stroke of paralysis, which has directly led to the present attack.

MR. ROBERT GOLDBECK and wife were at last accounts near Milwaukee, having a good time during the *Flitterwochen*. Music, of course, has lost none of its charms for the eminent musician, and, mindful of the fact, Mr. Rohlfing, of Milwaukee, very courteously sent to his rooms a magnificent Steinway piano.

SCHAEFFER'S trade, says the *American Art Journal*, increased a trifle over 25 per cent last season. He is now making four styles of squares and several uprights. The materials used in the construction of Schaeffer's pianos are furnished by reliable firms, who are widely known to the trade, and the instruments are good in tone, touch, finish, and workmanship.

ANTON RUBINSTEIN presented Lassalle with a copy of "Il Demonio," the fly-leaf of which bore this dedication, in the donor's handwriting: "On the 1st of June, 1881, a Demon rendered a man happy! The Demon was Lassalle and the Man the composer of this score. In remembrance of this event, the Man has vowed eternal gratitude to the Demon."

ANTON STRELESZKI, the young Russian piano virtuoso, has for some weeks been playing with great success in New Orleans. His own compositions have attracted especial attention by their originality, purity, depth, and finish. The most striking of these were probably the *Romance Russe* and the *Faule Caprice* (the latter dedicated to Essipoff), which Kunkel Brothers have secured at large expense, and which will be issued by them in elegant style on or before the 8th inst.

M. WECKERLIN, the librarian of the Paris Conservatoire, has made an interesting discovery in the library of that institution. Between the covers of a long-forgotten portfolio he found the original edition of the first published work by Mozart, bearing the title: "Sonates pour le clavecin, qui peuvent se jouer avec l'accompagnement de violon, dédiées à Madame Victoire de France, par J. G. Wolfgang Mozart, de Salzbourg, âgé de sept ans. Œuvre première gravée, par Mme. Vendôme, ci-devant rue Saint-Jacques, à présent rue Saint-Honoré, à Paris, aux adresses ordinaires." The copy in question is, moreover, the identical one which the child-composer presented to Madame Victoire (daughter of Louis XV.), being richly bound, and bearing a high-toned dedicatory inscription in French in the composer's handwriting.

THE Beethoven Conservatory opens its fall session under very favorable auspices. But few changes have occurred in the Faculty of Instruction. Prof. Waldauer remains the director and teacher of the violin, the Epstein brothers are still at the head of the piano and organ departments, while Mr. Carl Richter manages the vocal department, Professors Amann and Buechel, and Miss McEwing are at their old posts. Aside from Prof. Richter, who became a member of the faculty towards the close of the last session, and has since justified the good report we then made of his abilities, the only new member of the teaching body is Miss Nellie Strong, who, after three years' study at Leipzig, under Reinecke, is now at Weimar studying with Liszt, who, it is said, declares her a fine performer and excellent musician. She will join the faculty on October 1st. From present indications, the attendance on the Conservatory will be larger than ever before.

RICHARD RANET, a brother-in-law of the Steinways, knows probably more about pianos than about horse-flesh—but he knows more about horses now than he did formerly. He saw in a New York paper an advertisement offering to sell a blooded mare, "record 2:19; 7 years old" for \$400, bought her, had her hitched up to a sulky, found she could move her hind legs much faster than her fore-legs, that she was winded after running four hundred yards, had to pay for the sulky, then swore out a warrant against the seller, one Baker, for obtaining money under false pretenses, but dropped the prosecution when Baker offered to return the money paid. The swindler at afterwards called upon the superintendent of the Brooklyn police and explained matters thus: "I'm a dealer in horses, and don't deny it. If any man thinks he can get for \$400 a horse that will make a mile in 2:19, why he's a d—d fool. I don't say that mare can run a mile in 2:19; I never said she could. I only say she can run in 2:19. I'm not quoting the distance she can make in that time; d'yer understand?"

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IN WHAT LANGUAGE SHALL WE SING?

It may be accepted as axiomatic that it is desirable that an audience should understand the words of whatever music it hears sung. An apparently logical *sequitur* to this axiom is that all singing should be done in the vernacular. Yet there are few problems in artistic "ways and means" so involved and so difficult to solve satisfactorily as just this one. It is easy to say that the sentiments expressed by the words of, say, a German song, should be very clearly comprehensible to an American audience, and that the only means of making these sentiments comprehensible is singing the song in English. It must be admitted, however, that this method is fraught with many dangerous difficulties. The closer and more intimate the connection between the text and music of a song, the more desirable is it that this connection be made patent to the listener. But also the more difficult is it to preserve this connection in a translation; for hand in hand with the influence exerted upon the music by the sense of the text goes the far subtler influence of the phonetic character of the text and of its poetic flavor. Charles Gounod complained bitterly of the Italian translation of the tenor air in the third act of "Faust." The words, "*Salve, dimora casta e pura!*" said he, are far from producing the same impression upon the mind and the poetic sense as the original, "*Salut, demeure chaste et pure!*" The broad, orotund Italian vowels, which have all the uncompromising glare of primary colors, accord but ill with the atmosphere of mystery and timid adoration which pervades the whole first part of the air in question; the delicate secondary or tertiary tints of the more muffled French vowels are far more in place. The only broad vowel sounds in the French verse are the two *a*'s, in *salut* and *chaste*. The former of these comes on a short note, and thus escapes observation. The latter comes on the capital note of the phrase, but how modestly its glare is toned down by the soft *ch* which precedes, and the mute *e* which follows it! The *a* is wadded, as it were, by these muffled sounds, whereas the hard *c* of the Italian *casta* throws it into all the more brilliant prominence. Such alteration of vowel and consonant sounds in the text of a musical phrase is often a matter of great weight; it is very much of the nature of changing the instrumentation of an orchestral phrase. Again, it is often extremely important to preserve the order of words in a sentence. In the long tenor *scena* in the third act of "Tannhäuser," where the hero describes his pilgrimage to Rome, there is a phrase in which Tannhäuser cries for "*Erlösung aus den heissen Banden*" (deliverance from the burning chains) of passion. The tempestuous harmony in the orchestra is illumined by a radiant chord of the sixth-and-fourth at the word *erlösung* (deliverance), which is followed by a terrible diminished-seventh chord at the word *heissen* (burning). Musical illustration of a text can go no farther. In the English version of "Tannhäuser" (Novello's edition) the order of the words is so inverted that the English word for *heissen* comes at the six-four chord, while the word for *erlösung* comes on the discord. That is to say, the whole sense of the music is changed to nonsense.

No doubt a better translation might have been made, and may still be made, to satisfy the demands of the conscientious English singer; but the fact remains that the poor English version criticized above actually exists, and the chances are that English singers will prefer using it to taking the trouble to procure a better one. And here we come to what is, after all, the strongest argument against using English translations of German, French, or Italian songs. The translations actually in the market are, as a rule, very bad in themselves, beside being ill-adapted to the music. Great composers, as a rule, set pretty good poetry to music. The average translations of songs which are published in this country and in England

can lay no claim to being decent poetry at all. Admitting that a complete appreciation of a song is impossible if the text is not understood by the listener. is it not better that the listener should get an incomplete impression rather than a wrong and utterly distorted one? Is it not better, while listening to Schumann's music, to hear Heine's words—

"Ich grolle nicht,
Wenn auch das Herz mir bricht,"

even without understanding them, than to have the whole impression of the music spoiled by hearing such unspeakable balderdash as—

"I'll ne'er complain,
E'en though I die with pain"?

In view of the wretched poetic quality of the large majority of English versions of German, French, and Italian songs, we should say that there can be but one valid excuse for using these versions at all, and this is the singer's inability to sing in a foreign language. We remember one striking instance of the vastly superior effect of the original text of a song to that of a translation. At a performance of Mozart's "Don Giovanni" at the Royal Opera in Berlin, Madame Lucca (*Zerlina*) was encoired in the air, "*Schmähle, schmähle, lieber Junge.*" In repeating the air, she sang it in the original Italian, "*Batti, batti, o bel Masetto.*" It was like light after darkness, grace after clumsiness, poetry after prose. The mere phonetic effect of language in singing is important. What music-lover, who has heard Tamberlik sing "Don Ottavio," would wish to have the word *cielo* in the maskers' trio changed to *heaven*?

One circumstance should not be forgotten. In American audiences a large number of persons do understand both French and German. To impose the hearing of a poor English translation upon such people is surely more cruel than to make the others listen to songs in an unknown tongue. Here, as elsewhere, it may be said, "To him that hath shall be given."

CURIOSITIES IN BOOK-BINDING.

There are many books which absolutely require binding, and the most uninviting library we ever saw was one laden with French and German books, all in yellow and brown paper covers. And then, again, if we think merely of the general effect of a library, there is no doubt a richness and show about shelves filled with handsomely bound books, which cloth binding, however elaborately gilded, can never give. In the Melbourne Library, a special symbol, indicating the class to which the book belongs, is stamped upon the back; a leaf, a mask, a weapon, show that the book is connected with botany, with the drama, or with war. In one library which we know there is a large series of books connected with the French Revolution, all clad in tricolor uniform, and another collector himself designs appropriate binding for every book he has, and gets the stamps cut on purpose. The best and most durable material for binding is, on the whole, morocco. It is less subject to rot from dry heat (not necessarily gas), absorbing the moisture in the leather, than either calf or Russia, and, though expensive, it is certainly much to be preferred to the buckram which the librarian of the London Institution has so warmly commended. One art connected with book-binding seems entirely to have died out—the painting of pictures on the gilt edges of the book. It was carried to great perfection at the beginning of the century, and a Yorkshire binder was celebrated for his paintings. The unopened volume showed only the gilding, but when opened, and the edges pressed gently back, the landscape, as it usually was, appeared.

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VOICE AND VERSE.

Before the modern orchestra attained its self-dependence, vocal music had an instrumental character. Therefore, we find in the works of Bach and Handel many florid passages sung to one syllable, and in the secular songs of their day, burdens of "tra la la," etc., or meaningless expressions, on which the singer might vocalize florid runs free from all considerations of the text. Subsequently all such rapid passages were given to the instruments, and greater consideration was accorded to the natural requirements of the language.

A glance at the chorus parts of Mendelssohn's oratorios will illustrate this fact. But now, there is a tendency to give the orchestra all the real music subject matter and the singer nothing more than a most dreary declamatory setting of the text. This appears to be an error in the opposite direction. Although poetical and musical melody often have little in common, yet poetry may be truly wedded to song without the latter resigning its chief characteristics. To give the orchestra the entire gamut in which to revel freely and to condemn the singer to recite a monotone, as Berlioz has done in his "Romeo" and "Requiem," is to elevate the orchestra at the expense of the singer, and also to destroy the music of speech and to give little in the way of musically determined tones in compensation.

A poem read aloud expressively would have subtle, unwritten variations of pitch and speed. If the composer reduces these to his strongly defined and mathematically proportioned systems, he should feel bound to render all he can in return for the special effects he destroys. To pin the singer down to one or even two notes, is not to enlarge the expressive power of the poem, but to destroy it. For, in ordinary speech, the voice waves continuously up and down, requiring at least an octave for these variations of pitch; while in moments of passionate emotion, these variations as well as those of speed are still greater and are apparently quite unrestrained.

The musician should determine these changes with consummate art, and not reduce them to a monotonous level while pretending to pay deference to language. The florid embellishments of the old school were smaller faults, for they at least allowed the vocalist to prove that he experienced the emotions indicated in the text.—*The Courier.*

PAGANINI was a kind of spectral apparition: tall, thin, with V-shaped eyebrows and immense fingers. Vieuxtemps was small and looked like a notary. Paganini never touched his violin except at concerts, but Vieuxtemps studied continually. The former had a miraculous execution and played with anything he wished, the back of the bow, etc. Vieuxtemps instead, correct and severe, bestowed much time upon the material part of the execution. A son of a violin maker, he took great care of his violin and bow. Paganini was diabolical; Vieuxtemps marvelous. The former had more fire; the latter more method. Paganini's life was a romance, Vieuxtemps lived as a citizen. Both played with exactness—a wonderful precision, and both made a fortune. Vieuxtemps' estate is said to be worth three million francs.

WISE WORDS OF A WILLING WITNESS.—At the close of a mass meeting, according to the report of the same published in a La Grange paper, reference was made to the phenomenal efficacy of St. Jacobs Oil in the many painful diseases to which mankind is subject. We refer to the above as showing how strong a hold the Old German Remedy for Rheumatism, has on the experience and good wishes of the great public.—*Walla Walla Watchman.*

THE Cecilian Verein, (Cecilian Society), which has for its object the improvement of Catholic church music, will hold a festival at the St. Peter and St. Paul's Church, in St. Louis, on the 27th, 28th, and 29th instant. Two concerts will be given daily. A large attendance is expected.

THE PATTI SEASON.

The management of the "Adelina Patti and Nicolini" concert tour for 1881-82, in the United States, make the following statement in regard to their route for the proposed season, beginning November 9, 1881:

New York, Steinway, Hall—Wednesday evenings, November 9, 16, and 23, and Saturday matinees, November 12, 19, and 26, Thursday evening, December 23, and Friday evening, March 31.
 Brooklyn, Academy of Music—November 28.
 Boston, Music Hall—December 2, 5, 10, and 13, and March 28.
 Providence, Music Hall—December 16.
 New Haven, Carl Opera House—December 20.
 Hartford, Allyn Music Hall—December 23.
 Baltimore, Academy of Music—January 3 and 6.
 Washington, Lincoln Hall—January 10 and 13.
 Rochester, Corinthian Opera House—January 19.
 Philadelphia, Academy of Music—January 24, 27, and 30.
 Indianapolis, English Opera House—February 4.
 Louisville, Opera House—February 7.
 New Orleans, Grunewald Hall—February 11 and 14.
 St. Louis, Mercantile Hall—February 21 and 24.
 Chicago, Central Music Hall—March 1, 4, and 7.
 Detroit, Whitney's Opera House—March 10.
 Cleveland, Case Hall—March 14.
 Buffalo, St. James' Hall—March 18.
 Syracuse, Grand Opera House—March 21.
 Albany, Tweddle Hall—March 24.

Mme. Adelina Patti will not sing in opera. Owing to peculiar circumstances of engagements and to our limit of time, it is incumbent on this management to alter the usual route followed in the United States, and in several instances to abandon our projected performances in some centers of commanding importance, where suitable halls or theaters, being previously engaged, much to our regret and loss, were not available.

ABOUT CHINESE MUSIC.

The fixed pitch to which the Chinese agreed to conform is said to have been established twenty-six hundred years before the present era. Ling-Lung, Minister to Hoang-ti, being able to calculate intervals, was appointed to determine certain musical points. A dispute had arisen respecting pitch and the corresponding measurements for musical instruments. Ling-Lung, on being appealed to to decide upon the matter, walked in the woods, picked up a bamboo and, separating it at a natural division, handed it to the disputants for the required diapason, which henceforth was adopted.

In the library at Peking there are four hundred and eighty-two books on music. It is said that in 2277 B. C., there were twenty-two authors on dance and music, twenty-three on ancient music, twenty-four on playing the "kin" and "chi," twenty-four on solemn occasions, twenty-five on the diameter and circumference, and twenty-six on scale construction; that in 2637 B. C. the quadrature of the circle, the duplication of the cube, and decimal system were studied relatively to music, on which science generally was founded. Yet Chinese professors of music and amateurs follow a simple routine of study, and are unable to give reasons. The sages alone comprehend the canons. The mandarins of music are considered superior to those of mathematics. Their importance in religious ceremonies, for the honor of heaven and great ancestors, has been acknowledged from the most remote antiquity.

The College of Musical Mandarins is within the imperial palace. The head musician in China represents the five capital virtues—Humanity, Justice, Politeness, Wisdom, and Rectitude. Music is taught in the smallest schools.

The compass of Chinese music extends through three octaves. The sumptuary laws prevent its extension upwards or downwards beyond the third "Fa," which is the key note of the scale or "Lu."

VIEUXTEMPS.

Vieuxtemps, who recently died at Mustapha les Algiers, in Algeria, was one of the most distinguished violinists of the time. He was a native of Verviers, in Belgium, where he made his first public appearance on the 27th of February, 1820, and, as musicians, like poets, are born and not made, he was recognized as a kind of prodigy during his earliest childhood. When six years old he played the violin in public with so much success that the King of Holland granted a pension for the completion of his musical education, and he at once entered on a complete course of study under M. De Berliot, the most brilliant violin soloist of that period. He received lessons in composition at Paris from Reicha, and at Vienna from Sechter, and in 1841 his own great reputation commenced. On this occasion he performed at a meeting of the Society of the Conservatoire of Paris, a concerto which was applauded no less for the musical knowledge it displayed than for the consummate ability with which it was executed. He possessed, indeed, all the qualifications of a great violinist, certainty of touch, firm and dextrous "bowing," depth of tone and freedom of style, while his concerto was at once pronounced a *chef d'œuvre*. Ever since that time, except for six years when he was first violin soloist to the Emperor of Russia, M. Vieuxtemps has gained the applause of the musical public. His first visit to America was made more than twenty years ago. The Belgians delighted to honor him, and he was elected a member of the Royal Academy of Brussels, and named a chevalier of the Orders of Leopold, of Wassa, of St. Maurice and Lazarus, and of the Nisham. He was a composer of distinct merit, and his works, no less than his playing, were remarkable for combining the vigor of the modern school of music with the purity of the classics.

PROF. SCHILLINGER has returned to St. Louis and is expecting a larger class than ever before.

MRS. A. F. DEAN, of St. Louis, a pupil of Mr. Robert Goldbeck, recently gave a concert at the Hershey Music Hall, assisted by H. Clarence Eddy. The Chicago papers speak highly of her performance.

MR. A. J. GOODRICH recently delivered his lecture, "The Art of Song," in Ann Arbor, Mich. The illustrations were rendered by Madam Goodrich, who sang twenty-seven different species of songs, in French, Italian, German, Latin, and English.

EMILE SAURET has accepted the position made vacant by the resignation of Otto von Königsbrow, the eminent violin teacher of the Cologne Conservatory, and will go to Cologne this fall. Of course a great increase of violin students is expected.

MADAME PETIPAS, of the Paris Conservatoire and Grand Opera, a true artiste and an excellent teacher of vocal music, who has made St. Louis her home since about a year, is receiving the recognition which her ability deserves, in much increased patronage.

WE have received the catalogue of the Columbia Athenaeum, Columbia, Maury Co., Tenn. The department of music of this old and respected institution is under the general supervision of Mr. Frank H. Smith, Mus. B., and the instruction seems to be careful and thorough.

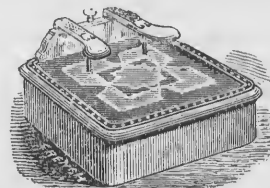
MR. GLADSTONE, the English premier, is said to have had a very fine tenor voice. His music teacher, Sir Julius Benedict, speaks of him as having been a fine singer, and ascribes much of his eloquence as a speaker, to the vocal instruction and practice he had in his youth.

JOHN STEIN, Esq., City Brewer, referring to its valuable qualities said to a *News* representative: I have used St. Jacobs Oil in my family and recommend it to my acquaintances. It has always given the best satisfaction, and is truly a wonderful remedy.—*Denver (Ill.) News*.

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§ 124. This occurs frequently, because the 7th is the subleading tone, sympathetically inclined to the harmonious mediant.

Suspension of 7th in Soprano.

EX. 262.

Piano.

Suspension of 7th in Alto.

At No. 6 of Ex. 262 the suspension tone produces a sharp dissonance with the 3d in the Bass; it is tolerated however. The dissonant *c* in the same number (6) forms the small 9th with the Bass tone *b* (see Ninth).

Suspension of 7th in the Tenor.

Voices.

Suspension of 7th in the Bass.

Piano.

TO THE STUDENT!—Invent other examples by selecting other positions for the parts.

Chord Series containing Fundamental Positions, inversions and Suspensions.

§ 125. When a suspension is introduced, good taste demands that at least one other should occur in the same chord series, or in a reasonably short time in a longer piece. It would be quite natural and acceptable to introduce a number of suspensions after one has been heard. The effect of a suspension is one of heightened intensity; continued plain chords after it, unless managed with great skill, are less impressive.

EX. 263.

§ 126. In this example we have endeavored to make the melody attractive, introducing of course only such tones as belong strictly to the chords. The middle parts and Bass frequently repeat tones. In this respect an improvement can be effected by condensing the repeated half notes into whole notes, thereby obtaining for this short piece better sustained harmonies, and greater prominence in the melody, which in that way acquires animation, in contrast to the subdued and prolonged subordinate parts.

HARMONY.

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In the case of Ex. 266 the anticipation is consonant, and therefore much less impressive. It affords a good instance of two successive chords of the 6th and preparation of the chord of the 4-6 by one of the 6th, at *.

Organ Point.

§ 128. The Organ Point occurs principally in the Bass. It consists, in the first place, of the continuation of the fundamental tone under chords which are consonant with it. But the chords over this fundamental tone may also be dissonant with the latter. At Ex. 267 the fundamental tone *c*, although forming no integral part of the chord of the Dominant, continues while the latter is introduced. Strictly speaking, the dissonance occasioned by an organ point should be *prepared* (*i. e.* preceded) by a consonant chord as at Nos. 1 and 4, and *resolved* (*i. e.* followed) by a consonant chord as at No. 3 or 6.

Preparation. Dissonance. Resolution. Preparation. Dissonance. Resolution.

Ex. 267.

Organ Point in the Treble.

§ 129. Occasionally an organ point occurs in the highest part.

Ex. 268.

GOLDBECK'S

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Example in which the student shall introduce two suspensions.

Ex. 265.

Anticipation.

§ 127. This is the opposite of suspension: a dissonance effected by anticipating a tone belonging to the next following chord. The ear can not only endure, but enjoy, very complicated dissonances of this nature. BACH, HANDEL and other great sacred composers delighted in making use of anticipations when coming to points of repose or a close.

Ex. 266.

* NOTE.—The signatures under the Bass at Nos. 1 and 2, Ex. 265, show, 1st, that the general chords are chords of the Dominant 7th; 2d, that the 3d of the same chords (*f* sharp) moves to a tone forming a 4th at No. 1, and a 5th at No. 2, with the Bass, both dissonant tones anticipating the closing chord of the Tonic, as expressed by the figures 3 4 and 5 4.

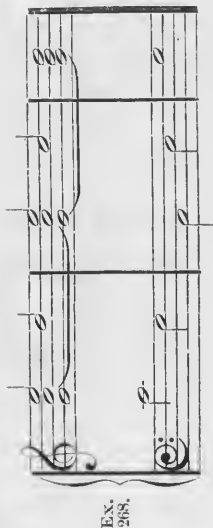
Passing Chord of the 4-6 by Anticipation.

HANDEL:—Messiah—at the close of "Comfort ye my people" in the accompaniment.

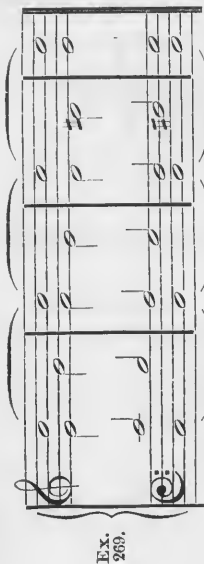
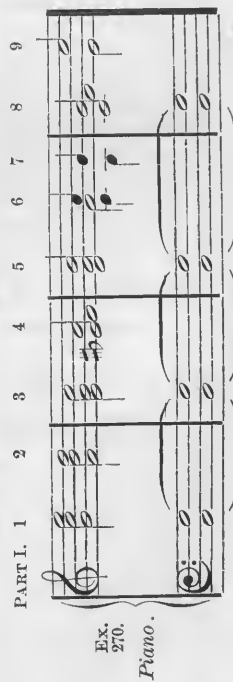
Ex. 266.

Organ Point in a Middle Part.

§ 180. This kind occurs rarely.

**Double Organ Point through Doubling of the Fundamental Tone.**

§ 132. To illustrate it, we had to have recourse to combinations not yet discussed. We give the example for the sake of completeness; likewise the next following.

**Double Organ Point through Tonic and Dominant.**

- 1) In Part I, Ex. 270, Organ points relating to Tonic occur at 2, 5, 7 and 8, that is, some of the tones in the right hand of those numbers form no integral part of the chord of the Tonic. Organ points relating to the Dominant in Part I, occur at Nos. 4 and 6.
- 2) In Part II one of the chords (*) is entirely foreign to either Tonic or Dominant.

Mixture of the Chords of the Tonic and Dominant.

§ 132. This does not occur frequently in vocal, but quite frequently in instrumental music.



Nos. III, IV and V partake of the nature of the Organ point.

Chords of this nature, like all others, are subject to the laws of progression. In Ex. 272 there occur consecutive octaves. Ex. 273 gives remedy.



EXERCISES.

Melody and Bass for Fundamental Positions, Inversions, Suspensions and Anticipations, with some partly finished portions to be completed by the student.

I. FOUR PARTS.

Exercise I, Four Parts, shows four staves of music. The first staff is the melody, and the other three are the bass. The music is in 4/4 time and features various intervals and chords. The figured bass is written below the bass staves.

Exercise II shows four staves of music. The first staff is the melody, and the other three are the bass. The music is in 4/4 time and features various intervals and chords. The figured bass is written below the bass staves.

Exercise III shows four staves of music. The first staff is the melody, and the other three are the bass. The music is in 4/4 time and features various intervals and chords. The figured bass is written below the bass staves.

Exercise III shows four staves of music. The first staff is the melody, and the other three are the bass. The music is in 4/4 time and features various intervals and chords. The figured bass is written below the bass staves.

Passing Tones.

§ 133. The Passing Tone is that feature in the development of melody, which, properly employed, gives to it freedom and graceful fluency. The Passing Tone imparts to melody a more perfect conjunct movement, renders it more original, impressive and attractive. Thus enriched, Melody becomes the very opposite of Harmony, while, at the same time, these two opposites (Melody and Harmony) attain a more intimate unity. With the study of Passing Tones we advance another step upon the field of artistic composition, one which distinctly foreshadows the ultimate formation of counterpoint and fugue.

NOTE.—One of the cornerstones of these musical forms is the mature development of Melody, hence they flourished at an earlier period in the history of music than the art of Harmony, which is of modern origin. The single strain (melody) is of an earlier growth.

There are two principal kinds of Passing Tones: Diatonic and Chromatic. Diatonic Passing Tones consist exclusively of tones natural in the key in which they occur, and are consequently free from accidentals (see Primer: "Accidentals"). Chromatic Passing Tones, on the contrary, are foreign to the key, and consist largely of accidentals. The essential element of Passing Tones is one of dissonance with the prevailing harmony, but it is so rapid and fleeting in its passage, that either the dissonance is not felt at all, or else is agreeable to the ear. Passing Tones are chiefly conjunct in their movement, but they may also be disjunct. The Passing Tone occurs, primarily, between two tones consonant with each other.

Ex. 274. A musical example showing a sequence of notes on a staff. A bracket above the first two notes is labeled "Consonant tones," and a bracket below the next two notes is labeled "Passing tone."

In a certain sense we may say that the consonant tones prepare and resolve the passing tone. Hitherto we have used the terms "preparing" and "resolving" exclusively in an harmonical sense. Applied to the Passing Tone we use them in a melodical sense. Strictly speaking, the Passing Tone should be prepared and resolved, i. e. *preceded and followed* by tones consonant with each other; but such is the elasticity of this adjunct to Melody, that preparation may be often entirely omitted and resolution greatly delayed or displaced. The result is, that the Passing Tone may fall upon either an accented or unaccented part (see "Accent" in Index). In giving examples of Passing Tones, we shall continue to limit ourselves for the present to the three chords of the Tonic, Dominant and Dominant 7th.

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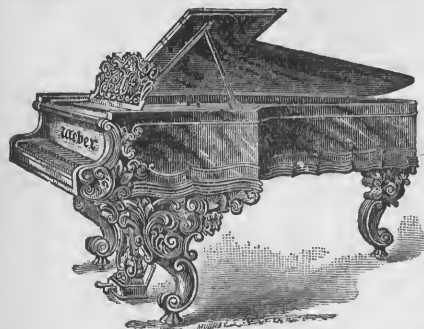
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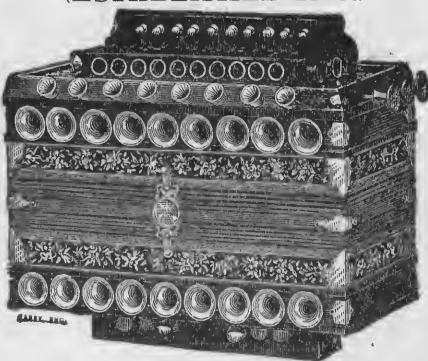
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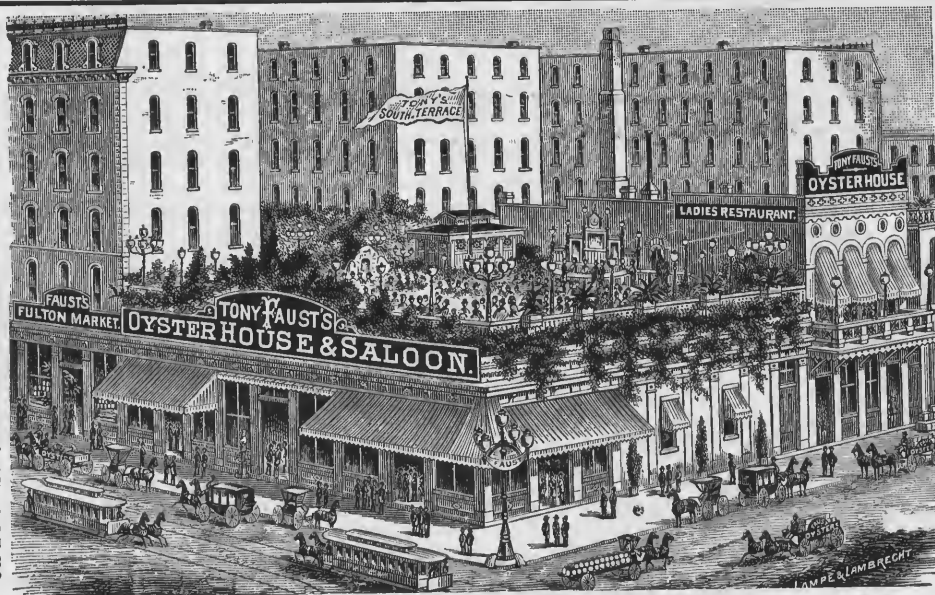
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A. Render this run, introductory to the valse, with great freedom and *abandon*. Be careful that the crossing of the 2nd finger be effected smoothly, as the run progresses, otherwise the run will be jerky.

B. Keep up the *tempo*; strike the chords with vigor; heed the ties and use the pedal as indicated.

C. Watch the phrasing and dynamic marks. This whole part should be played very gracefully.

D. To play this run evenly and with strength offers some difficulty. Slow practice is therefore recommended at first, until the fingers have become thoroughly familiar with the various positions that the passage offers.

E. Small hands having difficulty in striking this chord may strike the upper note of the chord "D" an octave lower, thus:



F. The fourth finger, after having struck the "F," the last of this group, must leave the key immediately, with elasticity. All similar groups are to be played likewise.

G. These dotted notes must receive their full value.

H. Perform this part with lightness and grace, and observe well the phrasing.

I. See letter G.

L. Play this part in a very singing, *legato*, style, and give the notes throughout their full value.

M. Render these broken octaves evenly. Nine out of ten persons play such passages in a chopped, jerky manner. Slow practice is recommended until this error is corrected.

N. Notice that the fourth note in this measure represents two parts, and therefore has two stems; the upper makes the note a dotted quarter. Observe that both this and the following note are tied to the octave in the next measure, hence not struck again.

DECLINE OF ITALIAN SINGERS.

It is curious to note how few Italian singers are now to be found at the Italian Opera, London, says the London *Standard*, and as a matter of fact Italian singers are the exception at the Italian house. Take Covent Garden, for example. Mme. Patti is an American of Spanish extraction; Mme. Albani is a Canadian; Mme. Sembrich is a Pole; Mme. Fürsch Madier is a German; Mlle. de Reszké, French; Mlle. Warnots, German (?); Mme. Valleria, American; Mlle. Guereia, Spanish. Of the contraltis, Mme. Scalchi is, I believe, actually an Italian (the first that has so far been met with), but Mme. Trebelli is French. Of the tenors, "Signor" Gayarré is Spanish; Signor Mierzwinski, a Pole; Signor Nicolini, if by a stretch of charity he may any longer be ranked as a tenor, is French; M. Verguet is French, and so is M. Soula-croix. Herr Labatt is German. Possibly Signor Marini is Italian, and with Signor Cotogni and Mme. Scacchi an Italian trio in this huge company is found. But the baritones, MM. Lassalle and Sante Atnos, are French (the latter calls himself "Signor," but his style betrays him), and it may be casually added, the absent but remembered singers, MM. Faure and Maurel were French also. The buffo, Signor Ciampi, is, I think, Italian, but MM. Gailhard, Dauphin, Gresse, and de Reszké are all French or Belgian singers, and so would have been M. Bulss had he appeared. [The *Standard* fails to tell us the exact change in M. Bulss' nationality worked by his non-appearance!]

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Chillogwallbedory (Comic).....	H. A. Saxton.
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Vivo.

8

A

B

f

f

Ped.

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three measures, and the second system consists of five measures. The notation is for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation markings like slurs and accents. The piece concludes with a final cadence in the fifth measure of the second system.

Fine.

Copyright—Kunkel Brothers: 1881.

Fine.

Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music consists of a right-hand melody with various ornaments and a left-hand accompaniment of chords. Pedal markings (Ped.) and pedal change symbols (⊕) are present throughout. The first system is marked with a large 'F' and the second with a large 'G'. The piece concludes with a double bar line and repeat signs.

Leggiero.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \oplus

eres ----- cen ----- do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. \oplus Ped. Ped. Ped. \oplus

p

Cantabile.

L

Ped. Ped. \oplus Ped. Ped. \oplus Ped. Ped. \oplus Ped. \oplus

f

Ped. Ped. \oplus Ped. \oplus Ped. Ped. \oplus Ped. \oplus

M

Ped. Ped. Ped. Ped.

N

Ped. Ped. Ped. Ped.

Leggiero.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

eres - - - cen - - - do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Repeat Waltz from beginning to Fine.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

MUSICAL STONES.

The chink stone indicates by its name its sonorous qualities. The red granite of the Thebaid in Egypt possesses similar properties. Most of the obelisks were made of this. So musical are the rocks on the banks of the Orinoco, visited by Humboldt, that their sounds are ascribed to witchcraft by the natives. In Brazil are large blocks of basalt which emit clear sounds when struck; and the Chinese employ this stone in the fabrication of musical instruments. Some years since, an artisan of Keswick exhibited a rock harmonicon composed of slabs of stone, placed at certain distances apart, upon which several pieces of music were performed. At the Crystal Palace, just recently, there was a performance on musical stones (Welsh). The most celebrated of these acoustic wonders is the "Jabel Nakous," or Mountain of the Bell, a low sandy hill in the peninsula of Mount Sinai, in Arabia Petrea, which gives sounds varying in power from that of a humming top to thunder. The late Hugh Miller, when in the island of Eigg (Hebrides), observed a musical sound while walking on the dry white sand of the beach. As two plates of silex or quartz (which are but crystals of sand) give out a musical sound when struck together, the collision of two minute crystals of sand does the same in however inferior a degree, and the union of all these sounds, though singly imperceptible, may constitute the musical notes of the Mountain of the Bell, or the lesser sound of the trodden sea beach of Eigg. The sands near St. Lunaire, Cotes du Nord, give a faint musical sound at certain tides. In a cavern at Cheddar, Somerset, are some stalactites, in the form of folds of drapery, which give forth musical sounds when struck. A chime of bells can be imitated upon them.

Sir A. Smith distinctly heard sounds issuing from the historic statue of Memnon, and many inscriptions of ancient date are to the same effect, notably one on the left leg, of which the following is a translation: "I, P. Balbinus, have heard the divine voice of the statue of Memnon, etc., etc." "I was in the company of the amiable Queen Sabina (wife of Hadrian), the sun was in the first hour of its course, in the fifteenth year of the reign of Hadrian." It was not till the time of Nero that this statue had any musical reputation. It has been supposed that it was shaken in an earthquake in the twenty-seventh year before Christ, and that the granite, full of cracks may, under certain atmospheric changes, have given forth sounds. Some say that the action of the rising sun upon the cracks in the stone, moist with dew, caused the peculiar sound produced. Certainly since the repairs were made in the time of Septimus Severus, the sounds have been rarely heard. Some think the Memnonic sounds were contrived by the priests, because a stone still exists in the lap of the statue, with a recess cut in the block immediately behind it, in which a person could be completely concealed; and because while important personages like the Emperor Hadrian sometimes heard as many as three utterances of sound, ordinary mortals sometimes only heard one sound after repeated visits.

The poet Heine's wife was a round, full-faced woman, with large black eyes, a smiling mouth filled with whitest teeth, and fully developed figure. Her voice in particular was a perpetual delight to Heine; his praises of it were constant, and he told Mme. Jaubert that during his long agony that voice had recalled his spirit "at the very moment when decidedly it was taking flight toward the unknown futurity." Her magnetic power over him was, he said, irresistible. One night as he was shaken by a murderous spasm of so terrific a nature as to seem the sure prelude of death itself, his wife took his cold hand, chafed and warmed it, and he heard her say, amid her sobs, "No, Henri, no! you shall not die; you

must have pity on me! My parrot died this morning, and if I were to lose you I should be too wretched." Heine's quaint comment was, "It was an order, and I obeyed and kept alive when such good reasons were given, you know."

SHE laid her cheek on the easy chair back against his head and murmured: "How I do love to rest against your head, Augustus!" "Do you?" said he. "Is it because you love me?" "No; because it is so nice and soft." Then he lay and lay, and thought and thought.

UN-FELINE! Jacob C. Schaeffer, of Rochester, owns a "singing cat," and a local paper thinks it is a great curiosity. It is not, however—unless its voice was cultivated abroad in some five-thousand-dollar-a-year conservatoire. There are hundreds of singing cats right here in this town, but their voices lack culture, and when they warble a selection from "Faust," it is difficult to distinguish it from a solo on the bagpipes, and the audience throw nearly everything but bouquets at the performers. Mr. Schaeffer can keep his singing cat—keep it quiet, if he can.—*Norristown Herald*.

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

PIANO SOLOS.

Chopin's Best Thoughts selected, revised, and carefully fingered (foreign fingering) by Charles and Jacob Kunkel:

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Consolation.....	F. Chopin	50	
Spring Waltz.....	F. Chopin	35	
Le Réveil du Printemps (Awakening of Spring), (Polka-Caprice).....	J. J. Valtmecke	60	
Carillon Angelique Reverie (Angelic Chimes).....	J. J. Valtmecke	50	
Le Ciel D'Été (Summer Sky), (Valse Caprice).....	J. J. Valtmecke	60	
Sadie Schottische.....	Lysandra Clemmons	35	
Beads of Champagne (Champagner Perlen), (Polka-Caprice).....	Ernest Schütz	60	
Satellite (Polka de Concert).....	J. C. Alden, Jr.	1 00	
Tales from the Vienna Woods Waltz, written for and dedicated to R. Joseffy, Strauss, (Grande Paraphrase de Concert).....	Julie Rive-King	1 50	
Dreaming by the Brook (Morceau de Concert), R. Goldbeck	William Merkel	75	
Titania (Caprice-Valse).....	E. F. Johnson	50	
Twilight Musings (Reverie and Waltz).....	Julie Rive-King at her concerts.	F. Brandeis	75
Gavotte, in A minor, as performed by Julie Rive-King at her concerts.....	G. Satter	1 00	
Stella (Valse de Concert), (Edition de Salon).....			

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The Royal edition will eventually comprise all the classical as well as modern compositions, and its numbers will be advertised in the REVIEW as they are published.

SONGS.

Come Again, Days of Bliss (Kommt Wieder Freudentage),	George Schleiffarth	40
The Penitent's Prayer, Solo.....	Charles Kunkel	50
The Penitent's Prayer, Solo and Quartet.....	Charles Kunkel	60

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Goldbeck's Musical Science Primer.....	50
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THE JOLLY BLACKSMITHS.

Caprice Caractéristique.

JEAN PAUL.

Giocoso. (Lively.)

SECONDO.

The first system of musical notation is for the 'SECONDO' part. It consists of a grand staff with two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The music is marked 'Giocoso. (Lively.)'. Above the first staff, the word 'Primo.' is written above three small notes. The first staff contains a melody with notes marked '1' and '2', and a dynamic marking 'f'. The second staff contains a bass line. The system ends with a double bar line.

The small notes marked "Primo" are played by the Treble; they are added to guide the Secondo when to fall in.

The second system of musical notation continues the piece. It features a grand staff with two staves. The key signature remains one flat and the time signature is 2/4. The music is marked 'p' (piano). Above the first staff, there are four groups of small notes, each with a '4' above it, indicating a fourth interval. The first staff contains a melody with notes marked '1' and '2', and a dynamic marking 'p'. The second staff contains a bass line. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a grand staff with two staves. The key signature remains one flat and the time signature is 2/4. The music is marked 'cres.' (crescendo) and 'p' (piano). Above the first staff, there are four groups of small notes, each with a '4' above it, indicating a fourth interval. The first staff contains a melody with notes marked '1' and '2', and a dynamic marking 'p'. The second staff contains a bass line. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features a grand staff with two staves. The key signature remains one flat and the time signature is 2/4. The music is marked 'cres.' (crescendo) and 'mf' (mezzo-forte). Above the first staff, there are four groups of small notes, each with a '4' above it, indicating a fourth interval. The first staff contains a melody with notes marked '1' and '2', and a dynamic marking 'mf'. The second staff contains a bass line. The system ends with a double bar line.

THE JOLLY BLACKSMITHS.

Caprice Caractéristique.

JEAN PAUL.

Giocoso. (Lively.)

PRIMO.

First system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 2/4. Dynamics: *f* (forte). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-4) are present above notes.

Second system of musical notation. Treble and bass staves. Dynamics: *Ped.* (pedal) markings under the bass staff. Fingering numbers (1-4) are present above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo) and *p* (piano). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-4) are present above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo) and *rf* (ritardando). Pedal markings: *Ped.* at the end of the system. Fingering numbers (1-4) are present above notes.

SECONDO.

First system of musical notation. The right hand plays a series of chords, starting with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment. The system concludes with a final chord marked with a fermata and a 4-measure rest.

Second system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand continues the eighth-note accompaniment. The system begins with a mezzo-forte (*mf*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. The system includes a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a fortissimo (*rf*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. The system includes a crescendo (*cres.*) and a fortissimo (*f*) dynamic. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand continues the eighth-note accompaniment. The system includes a crescendo (*cres.*) and ends with a 'Fine.' marking. Pedal points are indicated by 'Ped.' and a circle with a cross symbol.

PRIMO.

It is optional with the performers to sing this Chorus or not.

SECONDO.

Trombone Solo.

Chorus: Up, men, and strike! While the heat-ed i - ron glows, Up, men, and strike Strong and hon-est

blows! Keep time, time, time! All in joy-ful cho-rus sing. Keep time, time, time!

Make the an - vils ring. Cares fly like sparks 'Neath the hammer's ringing stroke;

Sing gay as larks, And let oth-ers croak? Strike, strike, for toil

Makes the jol - ly blacksmith free, Sing, sing, for toil Is the life of glee.

When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.
[The Jolly Blacksmiths—3.]

PRIMO.

ANVILS.

8

The first system of musical notation for 'PRIMO. ANVILS.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with some beamed sixteenth notes. The system is marked with a forte 'f' dynamic. Below the staves, there are eight pedal markings: 'Ped.' followed by a circle with a cross, and then another 'Ped.' followed by a circle with a cross. The system ends with a repeat sign.

8

The second system of musical notation for 'PRIMO. ANVILS.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with some beamed sixteenth notes. The system is marked with a forte 'f' dynamic. Below the staves, there are eight pedal markings: 'Ped.' followed by a circle with a cross, and then another 'Ped.' followed by a circle with a cross. The system ends with a repeat sign.

mf

8

The third system of musical notation for 'PRIMO. ANVILS.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with some beamed sixteenth notes. The system is marked with a forte 'f' dynamic. Below the staves, there are eight pedal markings: 'Ped.' followed by a circle with a cross, and then another 'Ped.' followed by a circle with a cross. The system ends with a repeat sign.

8

The fourth system of musical notation for 'PRIMO. ANVILS.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with some beamed sixteenth notes. The system is marked with a forte 'f' dynamic. Below the staves, there are eight pedal markings: 'Ped.' followed by a circle with a cross, and then another 'Ped.' followed by a circle with a cross. The system ends with a repeat sign.

8

The fifth system of musical notation for 'PRIMO. ANVILS.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords, mostly triads, with some moving lines. The lower staff is in bass clef and contains a series of single notes, mostly eighth notes, with some beamed sixteenth notes. The system is marked with a forte 'f' dynamic. Below the staves, there are eight pedal markings: 'Ped.' followed by a circle with a cross, and then another 'Ped.' followed by a circle with a cross. The system ends with a repeat sign.

SECONDO.

Up, men, and strike! While the heat-ed i - ron glows

Up, men, and strike Strong and hon-est blows! Keep time, time, time!

All in joy-ful cho-rus sing. Keep time, time, time! Make the anvils ring.

Repeat from beginning until Fine.

PRIMO.

1st time *p*. 2d time *f*.

8

Ped. ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕

Or thus :

8

Ped. ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕

mf

8

Ped. ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕

8

Ped. ⊕ *Ped.* ⊕ *cres.* *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕

Repeat from beginning until Fine.

The Penitent's Prayer.

Das Gebet des Bussfertigen.

Words by ANONYM.

German Translation by M. NIEDNER.

Music by CHAS. KUNKEL.

Imploringly.

Penitently.

1. *Thou Lamb of God who died for me, O let me come, dear Lord, to Thee! So*
 1. *Du Got - tes-Lamm, das starb für mich, Zu dir mein Herz lass wen - den sich; Ich*

cres.

dim.

far I strayed, so near des-pair, My strug-gling soul in trem-bling prayer Its
fiel sehr tief, fast hoff-nungslos Fleh' ich zerkuirscht, und zit-ternd blos Bring

fear-ful load to Thee would bear, O let me come, dear Lord, to Thee! Its
ich zu Dir der La - sten gross, Ach HErr, zu Dir lass kom-men mich! Bring

fear - ful load to Thee would bear, O let me come, dear Lord, to Thee!
 ich zu Dir der La - sten gross, Ach HErr, zu Dir lass kom - men mich!

mf

Ped. \oplus *Ped.* \oplus *Ped.* \oplus *Ped.* \oplus

2. Dear Sa - vior, let me come to Thee, O, turn not Thou a - way from me! So
 2. Welt - Hei - land! lass mich kehr'n zu-rück, Ach, wend' nicht ab den Gna-den-blick! Für

loath - some all my life ap-pears, My tor - tured soul 'mid crush-ing fears, With
 solch ver - ruch - tes Le - ben mein Trost fin - det nur bei Dir al - lein Die

rit.

bleed - ing heart in blind - ing tears, To Thee would come, dear Lord, to Thee. With
 Seel' in ih - rer Angst und Pein; Sie kommt zu Dir, mein Gott, zu Dir. Die

bleed - ing heart, in blind - ing tears, To Thee would come, dear Lord, to Thee. 3. With
 Seel' in ih - rer Angst und Pein; Sie kommt zu Dir, mein Gott, zu Dir. 3. In

an-guish wrung, on con - trite knee, My sin-stained soul would come to Thee; My
 gro - ser Noth, auf mei - nem Knie, Ich, Hei-land, be - tend zu Dir flieh; Mein

life seems black as hid - eous night, Cleanse Thou my soul from this dread blight, Guide
 Le - ben gleicht der fin-steren Nacht, Doch Du hast Al - les Neu ge-macht, Und

Thou my way in Thy pure light, O let me come, dear Lord, to Thee. Guide
das Ver-lor - ne wie - der-bracht, Oh, HErr, zu Dir lass kom - men mich! Und

p

Thou my way in Thy pure light, O, let me come, dear Lord, to Thee! Guide
das Ver-lor' - ne wie-der-bracht, 'Oh, HErr, zu Dir lass com - men mich! Und

cres. *dim.* *f*

Thou my way in Thy pure light, O, let me come, dear Lord, to Thee!
das Ver-lor' - ne wie - der-bracht, Oh, HErr, zu Dir lass kom - men mich!

f *f* *f*

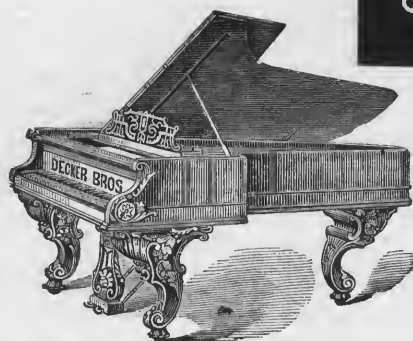
f *cres.* *cen* *do.* *f*

Ped.

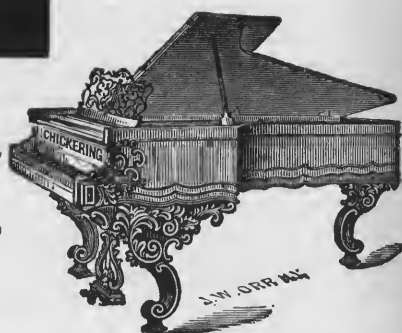
Adagio.
f

LORD, TO THEE!!!
HErr, zu Dir!!!

f



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SMITH AND JONES.

Smith.—Have you heard the news? Our friend Bierpretzel is married.

Jones.—Then we ought to congratulate him, I suppose.

Smith.—I don't know; Bierpretzel is a musician, and she hasn't anything, either.

Jones.—Ah! But I thought, Smith, that you had some thoughts of becoming a musician yourself?

Smith.—Well, yes; but only as a *prima donna*.

Jones.—A *prima* — — DONNA?

Smith.—Yes, a *prima donna*, *basso profundo*. You know *prime donne* make lots of money!

Jones.—Yes, you want to be a sort of bearded lady of the stage, a hairy star, a sort of operatic comet.

Smith.—That's it, I guess!

Jones.—Think you'll succeed?

Smith.—I think so; I've written to Mapleson, who seems to experience some difficulty in finding a *prima donna*, you know; failed on Patti; was disappointed by Gerster; made a *fiasco* with Nilsson, etc., and I think he'll engage me. If not, I'm going to turn painter—character painter.

Jones.—Character painter; what's that?

Smith.—I'll give you an example. Holmes, you know, says there are three different persons in every chap; that is to say, a fellow as he sees himself, the same fellow as others see him, and the same fellow again as he really is. Now, then, say you ask me to draw you the character of the editorial staff of *Musical People* as they see themselves, I immediately draw them as follows: $\#\#\#$; don't you see?

Jones.—Yes, I see; go on.

Smith.—This is as others see them, $\frac{1}{2} \frac{1}{2} \frac{1}{2}$; and this is as they really are, $\frac{1}{2} \frac{1}{2} \frac{1}{2}$.

Jones.—There's the germ of a great science, Smith; those pictures are wonderfully life-like.

ANSWERS TO CORRESPONDENTS.

L. B., Hannibal, Mo.—We can not answer your question for two reasons: 1. We never answer questions not accompanied with the real name of the party putting it. 2. We can not undertake to discriminate between different educational institutions. We have, however, sent to the college you mention for circulars, which we will forward to you, when received—as soon as you send your full name and address.

U. M., Freeman, Mo.—Your question: "What is the easiest way to count 12-8 time?" is one to which it is difficult to give a definite answer without knowing the composition you have in mind in asking the question. It is usually found most convenient to treat the time in question as 4-4 time, giving three-eighths to each beat, very much as if it were 4-4 time written in triplets, but it may sometimes be easier to count twice six, and in very slow movements to count the full twelve. You must be guided by the character of the composition.

N. G., Galveston, Tex.—Published by Oliver Ditson & Co., Boston.

O. S., New Orleans.—"Flash and Crash," (*Galop de concert*). Snow, which will be out by the time you receive this, is just the thing you want. "Satellite" (*Polka de concert*), Alden, might suit you as well. Both are extremely brilliant and effective.

H. C., San Francisco.—Where have you kept your eyes? We have repeatedly said in the columns of this paper, what we must again reiterate, in answer to your question. "Goldbeck's Harmony," just out, is the best practical work on the subject.

Sallie S., Louisville.—Dear Girl: We never advise in love or matrimonial adventures; write to the *New York Ledger*; that is in its line; but in your place we should use our common sense, or wait till we had some to use, rather than ask the advice of distant people.

E. Schuberth & Co.—Not J. Schuberth & Co.

It happened recently that Kunkel Bros.' subscription clerk, finding the address of certain musicians in New York, published in a certain New York paper, sent to those addresses some packages of music on perusal. It happened also that in two or three cases the street and number given were those of the cellar occupied by E. Schuberth & Co. (Not to be confounded with Jules Schuberth & Co.) Presently there came a postal card from the party in charge of the establishment asking Kunkel Bros. not to send any more packages to that address, to which a reply was sent, stating where the addresses had been obtained, and suggesting that E. S. & Co. should get the gentlemen in question to change their addresses. The manager of the establishment then sent a rejoinder, which we suppose was meant to be very cutting, in which he states: "We admire your Barnum-like exertions for the introduction of your inspirations." Well, one might be in much worse company than with Barnum! We think that if Barnum were running a retail music store, he would have more business sense than to put it in a cellar; that he has a better knowledge of even the commercial value of common courtesy than to wantonly outrage it, and that he would have enough business enterprise and confidence in his own judgment to invest, say three hundred dollars, in a reprint of a part of Lebert and Stark's method, without first sending over the country circulars inquiring of dealers how many copies they would take, if it were published.

AGENTS WANTED FOR THE REVIEW.

Premiums for 1881.

The publishers desire to increase their subscription list for the year 1881 10,000 subscribers, and in order to accomplish this end they offer the following premiums to any one sending two or more subscribers—these premiums are offered in addition to the regular premium that every subscriber is entitled to:

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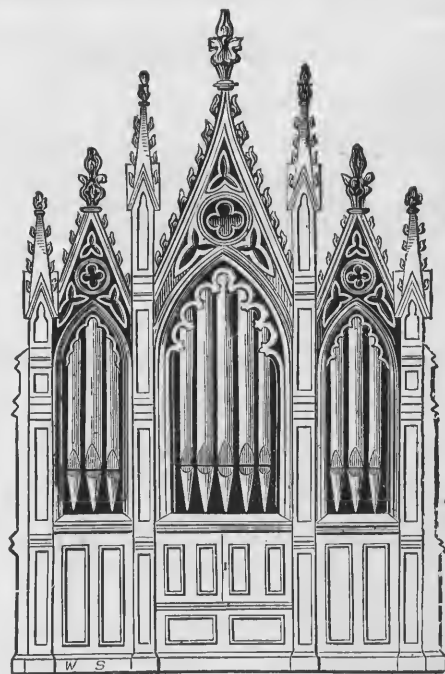
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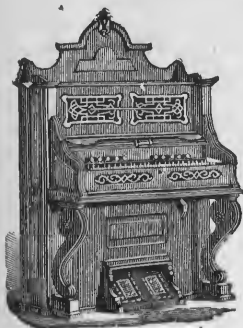
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